

**THE PUBLIC HEALTH BENEFITS OF THEATRE FOR EDUCATION  
A PROGRAM AND EVALUATION PLAN**

By

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## **ABSTRACT**

Theatre4Change (T4C) is an organization that implements interactive theatre workshops in the Wake County Public School System (WCPSS) focused on teaching life skills in categories of conflict resolution, bullying, and substance abuse. Currently in its fourth year, T4C recognized a need to develop a more formal program plan and evaluation process to assess their effectiveness. To start, program plan and evaluation needs were prioritized, and workshop goals and new evaluation surveys were designed, developed, and implemented. During the implementation of the program and evaluation plans, revisions were made as needed to improve the effectiveness of the program plan and evaluation. The need for additional specific evaluation instruments such as teacher and counselor reports is discussed, as well as the need for greater parental involvement. Because T4C is currently undergoing organizational change, leadership recommendations are made.

**KEYWORDS:** theatre, program planning, evaluation, program design, public school, theatre in education, children aged 8-11

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## **LIST OF ABBREVIATIONS**

CDC	Centers for Disease Control and Prevention
CEO	Chief Executive Officer
EE	Entertainment Education
NC	North Carolina
NCT	North Carolina Theatre
T4C	Theatre4Change
TIE	Theatre in Education
WCPSS	Wake County Public School Systems

## **Introduction and Background:**

The state of North Carolina (NC) uses the equation *Student Success = Academic Development + Career Development + Personal/Social Development* to guide their counseling curriculum in public schools (Public Schools of North Carolina, 2001). The state has identified targeted health and guidance goals for each grade level (Public Schools of North Carolina, n.d.). The Theatre4Change (T4C) program focuses on the Personal/Social Development category of the School Counseling National Standards to address the mental and behavioral health goals of specific grade levels in an interactive and artistic capacity that the school alone is not able to provide for students.

T4C is a component of the education outreach program, Stage2School, offered by North Carolina Theatre (NCT). Founded in 1983, NCT is a nonprofit theatre located in Raleigh, NC, and is one of four professional theatres in the state (North Carolina Theatre, 2015a). Stage2School focuses on bringing theatre into Raleigh and Durham area schools (North Carolina Theatre, 2015b). T4C is a classroom-based interactive educational workshop that utilizes interactive theatre to teach students grades 2-12 life skills.

T4C originated in 2008 as a class at the NCT Conservatory that is still offered. Teenagers who are NCT Conservatory students in grades 8-12 go to the Boys & Girls Clubs of Wake County and perform improvised scenes for children in grades 2-5 about topics these children see and have challenges with, such as cheating on tests, overreacting, conflict resolution, and self-esteem. The structure of the program was very relaxed and informal during this formative stage.

In 2013, T4C received a grant to fund the implementation of the T4C classroom program for a duration of three years in the NC Wake County Public School Systems (WCPSS) for fourth, fifth, and sixth grades only. The subject matter was established for each grade: conflict resolution, bullying, and substance abuse, respectively. T4C worked with WCPSS to develop a more standardized program compared to the initial improvised scenes, suitable for a classroom level workshop, and that adhered to the state curriculum for that grade level. These grade-specific workshops allowed for flexibility in activity and scene work to focus on school or class-specific problems.

Standardly, the T4C workshop is a 45- to 60-minute workshop conducted by one moderator and two facilitators in individual classrooms of approximately 25-30 students and includes the following components:

1. Introduction
2. Topic specific introduction game – Cross the Line
3. Topic specific bridge building exercise – Snapshots
4. Topic specific scene ending negatively
5. Whole class discussion
6. Topic specific scene ending positively
7. Small group discussion
8. Wrap-up

Within grade levels, the first three items are identical and parallel. Items 4-7 are dependent on school and class specific needs while maintaining adherence to the state-level curriculum for

that grade. Full workshop information and sample workshop components for grade 5 are provided in Appendix A and B.

In January 2016, T4C recognized the need to implement a stronger evaluation plan to determine the program's effectiveness in each grade level and to determine the cumulative effect of the program. Both of these objectives necessitated a more formal program evaluation plan. Further, August 2016 marked a new three-year relationship with WCPSS. The purpose of this paper is to explain how a program evaluation was developed and executed for the T4C program as implemented in WCPSS.

### **Literature Review:**

A literature review was conducted to assess best practices, innovation, and effective techniques in other similar programs and evaluation methodologies. Research questions were drafted to guide the development of the program and evaluation. These research questions are explored in detail below. Journals searched included, but were not limited to, the *Youth Theatre Journal*, *Arts in Psychotherapy*, *Journal of School Violence*, and the *Journal of Applied Theatre Performance*. Databases included, but were not limited to, *ProQuest*, *PubMed*, and *Google Scholar*. Due to the uncommon and distinct nature of the T4C program, specific search terms were not used equally throughout databases. Search terms used included, but were not limited to, "interactive theatre," "program evaluation," "Theatre in Education," "theatre for children." Only articles that centered on work with children ages 5-18 were included. Articles about organizations outside of the United States were included if they were in culturally similar countries and the articles were available in English.



## *Research Questions*

1. How can an interactive theatre workshop be best structured to promote successful health education?

Entertainment education (EE) is an increasingly popular form of education for youth, however, it has largely been examined as a function of television or broadcasting (Singhal & Everett M. Rogers, 2002). Recently, the research interest in EE has grown to include in-person interactions (Singhal & Everett M. Rogers, 2002). A similar workshop design was developed to combat obesity in African American youth which identified that hands-on activities are best for children, particularly using abstract thinking and problem-solving skills (Jackson, Mullis, & Hughes, 2010). Urban Improv, an organization that aims to combat youth violence in schools, worked with fourth grade classes using interactive theatre. This group found that allowing students to make decisions about scenes at important pivot points, allowing them to create and role play their own scene, and to engage in small group conversation were beneficial (Kisiel et al., 2006). A Colorado-based conflict-resolution theatre workshop found that engaging the whole classroom of students in a shared dramatic narrative allowed for better discussion of emotions and explorations of empathy (Wagner, 1999). Programs with multiple instances of interactions with students – particularly within one year – were more effective than those that had only one contact with students (Haines, Neumark-Sztainer, Perry, Hannan, & Levine, 2006).

2. What are primary concerns and considerations of interactive theatre workshop developers?
- a. Evaluation: Urban Improv found a discrepancy between student and teacher reporting, with teachers reporting more improvement in student behavior than student self-report, but does note this is well documented in other similar studies (Kisiel et al., 2006). Students may not be able to accurately self-report, or teachers may be more likely to respond with answers they perceive to be expected (Kisiel et al., 2006).
  - b. Programmatic concerns:
    - i. Ethics: When a child is exposed to an undesirable behavior such as substance abuse, there is a risk that the exposure alone can increase instances of that negative behavior in those same children, especially if it is a topic of which they were previously unfamiliar. In Israel, a play was written based on a highly publicized current legal case to raise awareness and reduce the incidence of gang rape. The play was regularly performed in high schools. However analysis found that instead of portraying the male actions as negative, gender stereotypes were reinforced and was found to reproduce instances of sexual violence (Gesser-Edelsburg, 2005). Evaluation of 617 student respondents found that before the performance, 93.4% of students believed the male perpetrators were not guilty or guilty to only a very small extent and after, 68.5% still did not believe the male perpetrators were guilty. Inversely, before the

performance, 33.7% of students believed the girl could have avoided being raped if she had acted differently, as compared with 59.6% after the performance. This demonstrates the opposite response of the intended effect.

- ii. Planning and Logistics: There have been documented tensions between creative desires and educational imperatives that can lead to constraints on workshop development and disparities in perceived effectiveness between educators and workshop administrators (Fleming, Ewing, & Hughes, 2014).

3. How have interactive theatre programs been evaluated in children when used for health education purposes?

A Latino nutrition program in North Carolina used pre and post surveys in a matched study design to assess knowledge gained, comparing results from an intervention group to a non-intervention group (Colby, 2005). Urban Improv used pre and post student and teacher surveys and observations, as well as a treatment and control group (Kisiel et al., 2006). An organization providing 40 minutes of interactive theatre for social skills per week for 18 weeks used a Solomon four group design in order to control for sensitization of children who received pre and post testing (Freeman, Sullivan, & Fulton, 2003). In Minnesota, an organization aimed at reducing weight-related teasing in 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> grades used a matched control school design. They evaluated the program using teacher, parent, and student interviews. However, this study was focused on more long-term outcomes than

immediate results in knowledge gained (Haines et al., 2006). The use of intervention-control groups and pretest, posttests was used in Twin Cities in Minnesota as well (Perry, Zauner, Oakes, Taylor, & Bishop, 2002)

4. How effective can an interactive theatre program be for health education and the rationale for a theatre-based intervention rather than an academic one?

There have been few studies robust enough to accurately describe the potential effects of drama on social skills in children (Freeman et al., 2003; Joronen, Rankin, & Åstedt-Kurki, 2008). Freeman et al. determined there was no effect on children's behaviors or social skills as a result of participating in theatre; however, it should be noted this study did not focus on improving a single topic, but rather improving overall behavior (Freeman et al., 2003). Theatre in Education (TIE) has been used successfully in a myriad of instances globally, taking many forms from school assemblies, to television shows, to small workshops (Wooster, 2016). TIE utilizes metaphors that encourage individuals to think personally about the issues discussed and connect them to their real lives (Butler, 2017). In a program developed to teach conflict resolution skills to students, Jane Wagner found that role playing is more effective in solution building for children when they have an emotional investment in the scenario, thereby encouraging them to produce and practice appropriate solutions (Wagner, 1999). Improvisational theatre programs have also been shown to improve self-esteem, self-awareness, and moral reasoning in children (Conard & Asher, 2000). An organization dedicated to Holocaust awareness found that exposing children to a study guide and play was more effective than a guide only

group, citing significant increases in empathic concern and social awareness (Harvey & Miles, 2009). In Minnesota, a theatre production combined with classroom and at-home activities produced significant results ( $p\text{-value} = 0.005$ ) of an increase in knowledge gained about nutrition and healthy eating in first through sixth graders (Perry et al., 2002).

### *Synopsis*

There is limited data about the research questions above. Interactive theatre seems to be most effective when children can role-play and are provided an opportunity for discussion after observing a scene. Programs with multiple days of contact with students had stronger results than those with only one contact long-term. A major focus of interactive theatre programs is to assure that they are ethically based. It is important not to expose students to ideas they have not had previously, or to unintentionally glorify poor behaviors. Coordinating with schools and being respectful of school administrator and instructors' time is also important. Nearly all programs use an intervention-control method, and utilize pre- and post-surveys to assess students, teachers, and sometimes parents. There are mixed findings in the literature about the effectiveness of theatre programs over academic ones, but there is some evidence to suggest that different components that accompany theatre programs can lead to high effectiveness. The Under Pressure Program, targeted at substance abuse prevention argues compellingly that theatre programs "seem capable of doing what the school curriculum and many teachers cannot, that is, involve the students, interest them in the topic [...] lead them to see its relevance to the world around them, and motivate them to learn more." (Safer & Harding, 1993, p. 147)

**Need for Revision:**

The Theatre4Change program rose organically from an informal structure and developed into a more structured school program. During the initial three-year partnership with WCPSS, T4C utilized pre-workshop surveys, post-workshop surveys, and end of year surveys. These surveys went through several drastic revisions, including question substance, question type, and frequency of evaluation. Data collection occurred with some regularity, but entry was inconsistent. This necessitated the creation of a formalized program plan along with a corresponding evaluation plan – most importantly and urgently the development of realistic workshop goals/objectives. Although the long term goal of T4C is clear, to reduce behavioral infractions of conflict resolution, bullying, and substance abuse in WCPSS, the shorter term workshop-specific goals were not as apparent. Operating without workshop objectives led to ambiguity about what components of the program should be formalized, which parts should remain flexible, and if any components needed to be added. Although there is a need to develop short and long term goals for the program, not just the workshop, this was outside the scope of the project.

The T4C program aligns most closely with the Theory of Planned Behavior – assuming students will “try harder to perform a behavior if they feel they have a high degree of control over it” (National Cancer Institute, 2005, p. 17). Because this program is undertaken with children in grades 4, 5 and 6, it was important to keep in mind how knowledge of a behavior and belief of control will manifest in students.

Given that T4C had operated for three years before this planning/evaluation project began, the linear expectation that program planning will be completed first, and then

evaluation design as a second step is not accurate, and they are more intertwined. A workflow diagram is provided in the Appendix that describes the order of actions (see Appendix E). However, for this paper, the program planning component will be discussed first, followed by the evaluation component.

### **Program Planning:**

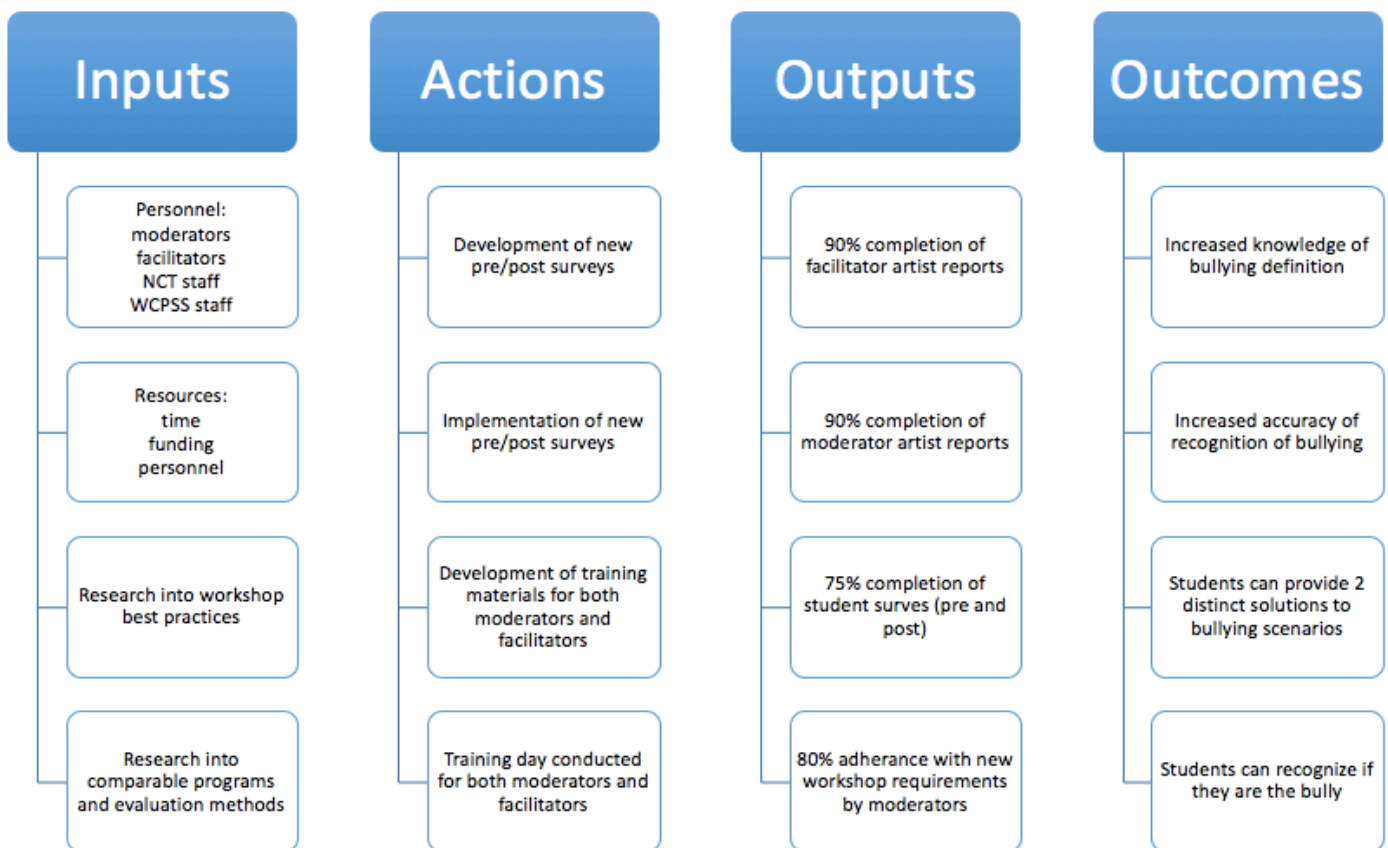
#### *Objectives:*

Working with T4C's Program Director, Development Director, Chief Executive Officer (CEO), and WCPSS' Director of Counseling, four workshop objectives were established. Because baseline values are unknown, percentages of demonstrated increases or decreases for the program were not determined for the first three years. Target values will be identified and specific objectives will be appropriately modified for evaluation in subsequent years. Each objective speaks to changes in students' pre-workshop and post-workshop surveys. Objectives were created in accordance with Centers for Disease Control and Prevention (CDC) SMART objective guidance (CDC, 2015). The timeframe for each goal is immediately pre and post workshop. The 2016-2017 workshop objectives are as follows.

1. Students are able to define the grade-specific subject matter.
2. Students are able to recognize/identify the grade-specific subject matter.
3. Students are able to demonstrate appropriate solutions to the grade-specific subject matter both through written exams and oral discussions.
4. Students are able to recognize the grade-specific subject matter in themselves.

### Logic Model:

Following the creation of objectives, a logic model was drafted for grade 5 (bullying) for the 2016-2017 school year. Using the above objectives, a rough outline of activities, resources, and realistic expectations was included following the guidance of the Kellogg Foundation (“W.K. Kellogg Foundation Logic Model Development Guide,” n.d.). Given that no baseline information was available for realistic expectations of students’ knowledge prior to the workshop, quantifications for knowledge growth was intentionally left out of outcomes. Output percentages were devised by reasonably increasing adherence to survey completion from previous years’ survey completion.





### *Initial Workshop and Required Modification:*

The new objectives identified the need to modify some components of the workshop.

- A. For the first 3-year partnership, definitions of subject matters were not given to students at any point in the workshop. Furthermore, T4C did not have internal definitions for each topic. Therefore, the first step was to develop definitions for “conflict resolution,” “bullying,” and “substance abuse.” These definitions were developed the summer after the initial 3-year engagement, keeping in mind that each grade level’s curriculum builds on the next (Radliff, Wheaton, Robinson, & Morris, 2012; Brenda Morrison, 2002). Special attention was given to distinguishing bullying as a different issue than harassment at the request of the WCPSS Head of Guidance, given the increased improper usage of the term “bullying” in recent years. Following the formation of definitions, T4C concluded that they would be given to the students in at least three points in the workshop, always using the same language and recited at the same points across schools and grade levels. **Decision:** Subject definition will be given in the introduction, during processing, and during small group discussions.
- B. In the initial 3-year engagement, the small group discussion questions were not standardized to allow for flexible conversation. Questions were required to revolve around the grade-specific subject matter, however the exact questions asked were up to the discretion of the moderator or facilitator. This led to variations in the effectiveness of small group discussions depending on workshop facilitators’ comfort with the material. Given the need to assess students’ understanding of the material in written surveys, oral answers, and behavior observations, it was clear the questions needed to

be standardized and provide students the opportunity to demonstrate what, if anything, they had learned. **Decision:** A set of five questions will be determined and asked, beyond that, moderators and facilitators have the flexibility to ask additional questions.

- C. In the first year of partnership, the 2013-2014 school year, a standard workshop component was to have students create their own scene on the subject matter using a real-life story, and show the wrong and right ways to handle the scenario. In the following two years, this activity proved unfeasible to continue, given tight time constraints in the classroom setting. However, there is a demonstrated benefit to having students role-play (Silberman, 1996), so T4C decided to bring this portion of the workshop back in the 2016-2017 school year, with some differences. Students would not pick the topic, but would be asked to only create the “right way” of a scenario, so that they were only embodying the appropriate way to handle the situation. Students would share their scenes with other groups, and other groups would comment if they thought the scene ended well, and what – if anything – they should have done differently. This approach allows the moderator, facilitators, and teacher/counselor to assess both the students’ ability to produce a positive solution and other students’ ability to recognize the solution as positive or not. **Decision:** Grade-specific scenarios will be determined and students will develop scenes demonstrating the “right way”.

Pursuant to these modifications, the workshop was amended to the following structure for a 47-minute workshop:

- Intro and Cross the line – 4 minutes
- Snapshots – 3 minutes

- Scene, processing and post scene – 12 minutes
- Breakout discussion – 6 minutes
- Develop student scenes and show – 12 minutes
- Button – 2 minutes
- Surveys & distribution – 8 minutes.

#### *Training:*

In years past, T4C has held a yearly orientation for all moderators and facilitators. During this time, a brief overview is provided for new members, and important points to remember are discussed, such as topics to avoid, topics requiring school faculty follow-up, and guiding rules about language and behavior.

Given the increased standardization to the workshop for the 2016-2017 school year, a workshop training was held as a component of the orientation. Moderators and facilitators attended the facilitator training during a two-hour meeting, and moderators had an additional hour of training. Training for facilitators included how to talk to children in the appropriate manner for the workshop to maximize success, which components are expected to be included in each workshop, and how to complete the evaluation materials. Training for moderators additionally included how and when to provide content definitions and how to handle issues that can arise with facilitators. A focal point of training was emphasizing the intended relationship between artists and the students. T4C prides itself on being a fun educational engagement and therefore uses first names only, with no “Mr.” or “Ms.” titles. The intended relationship is distinct from that of teacher-student, and is likened to that of a camp counselor.

#### *Program Iterations:*

It was immediately apparent that a 47-minute workshop was not enough time to accomplish the new workshop structure. Although the moderator and facilitators were able to adhere to the proposed schedule above, the pilot test of the schedule at Adams Elementary revealed that the actual time spent in the classroom would be 47-minutes. The pilot workshops started, at the earliest, five minutes after the scheduled start time, allowing for classroom announcements, counselor's introduction of T4C, and time required to rearrange the classroom to allow sufficient space for the workshop.

Therefore, the above schedule was amended. For a 47-minute workshop, the student created scene segment was taken out, and was replaced by providing the same scenario as a discussion group question, in which students work collaboratively to develop a positive answer. During this time, moderators and facilitators will not guide students in creating an appropriate answer to best understand if students learned the material. After allowing students to reflect and come up with an answer, the moderator or facilitator would provide feedback to students as needed to ensure they did not leave the workshop believing poor outcomes were appropriate. For workshops over 50-minutes, the original structure remained with the expectation that student scenes would be developed and performed.

## **Evaluation**

Following the creation of the workshop goals, the discussion of the evaluation process began. The desire of T4C was to rework the student surveys, teacher/counselor surveys, and implement more at home and parent involvement. Each of these was to be assessed as well. Through prioritization, T4C decided that determining the immediate effectiveness of the

workshop was most important. A decision was made to rework the student surveys and create moderator/facilitator surveys in order to best understand student perspectives.

Teacher/counselor surveys would be developed in a second phase, rather than in the first, because there were varying ranges of engagement of teachers and counselors with the actual workshops.

In previous years, each student was asked to complete pre- and post-surveys on paper. Schools administered the pre-survey prior to the T4C workshop, at no specified time. They were instructed not to have students write their names on the surveys, and to collect them for the moderator to collect after the workshop. Artists administered the post-surveys at the end of the workshop, and again instructed students not to write their names, and collected the surveys prior to leaving the school. All completed surveys were entered into Survey Monkey for further evaluation. Pre-surveys were entered separately from post-surveys, since it was not known which surveys were completed by the same students, and were evaluated in the aggregate – typically by grade or by school. Moderators were responsible for collecting demographic information including number of students in attendance and percent distribution by race (Hispanic, African American, Caucasian, and Other) for each workshop. Additionally, moderators report if there were any support issues with the school, such as no teacher in the room or class was substantially late or did not show up, and entered this information into Survey Monkey (<http://www.surveymonkey.com>). This information was reviewed primarily to assess school support and make minor modifications to the program.

*Considerations for evaluation design*

1. Student self-awareness: Students at this age are often not able to articulate what they have learned over the course of the workshop. Furthermore, students also have a tendency to give what they believe to be the correct answer, rather than their opinion, and this is especially prevalent in T4C survey results. Many times in workshops, students ask if surveys are graded, or to give them the right answer to opinion questions. Therefore, T4C and WCPSS did not want to rely solely on written answers from students. Teachers were also asked to rate student engagement and learning, but often would not be in the room during the workshop to appropriately comment. **Decision:** Student surveys should be supplemented with artists' interpretation of students' knowledge gained from small group discussions, collected as a question in Artist Reports as a rating from 0-4, with zero indicating no knowledge gained and 4 indicating higher than anticipated knowledge gained.
2. Survey question type: Previous iterations of student surveys incorporated multiple choice, open-ended answers, and ranking type questions. It was immediately clear that students were confused by the ranking questions, particularly those in the younger grades. Although open-ended questions provided opportunity for qualitative rather than quantitative feedback, there were frequently misunderstandings and considerable variations in response and legibility. **Decision:** It is best to use only multiple choice questions in student surveys and obtain qualitative data from observations.
3. Tying questions to workshop content: A major concern with the previous surveys was that while the questions asked were relevant and important, they were not tied to information disbursed in the workshop. For example, students were asked to select

which feelings they had about going to school: excited, scared, comfortable, or not safe, however none of these issues were addressed in the workshop. **Decision:** Survey questions should be tied to workshop goals and relate to specific components of the workshop.

4. Anonymity and paired surveys: It is important both to T4C and WCPSS to maintain anonymity in the student surveys. In previous years, students were instructed not to put their names on the surveys. However, due to school logistics and the likelihood that students change their answers, damage the surveys, or lose them, they do not retain their surveys after filling out the pre-survey. Therefore, there was not a way to gauge individual students' knowledge gained, but rather an aggregate classroom measure of knowledge gained. Printing both surveys on one page was discussed, however allowing students to see their previous answers could impact how they respond to the post survey. **Decision:** Print pre- and post-surveys front and back, have student write their names, and have students cross out or erase their names prior to collection.
5. Moderator/facilitator effectiveness: There was no mechanism in place in the previous evaluation system to determine the effectiveness of moderators or facilitators. Given that many of the workshop components occur in small groups, the success of the moderator or facilitator has a substantial impact on the students' learning. However, it is also important not to rely on students' perceptions alone, since moderator and facilitator professionalism and demeanor are also important for the success of the workshop. **Decision:** Students will write the name of their small group leader on their

survey so their responses can be matched to specific artists, and moderators will rate facilitator effectiveness in moderator reports.

6. Workshop components' value: The previous evaluations looked at the workshop in terms of overall effectiveness, assuming that each activity was equally as valuable. However, there was no basis for this assumption. Some components or specific questions may be more beneficial than others. **Decision:** Include workshop components on moderator/facilitator surveys and ask for additional information about the success or failure of that component in the workshop.
7. Time and logistics: A primary challenge in the past has been the time constraint the evaluation imposes on the workshop. Students are supposed to complete the pre-survey before the workshop begins, and the facilitators administer the post-survey during the last minutes of the workshop. However, many times upon arriving moderators and facilitators discover that students have not completed the pre-survey, and the first portion of the workshop is spent having students fill out the pre-survey. In order to maximize the amount of time educating and use the workshop time for greatest impact, the evaluation methods needed to be streamlined. Eliminating pre-surveys was discussed, however past observations revealed that schools had different baselines of subject knowledge prior to the workshop, and no better way to assess change in knowledge was identified. **Decision:** Include no more than six questions on student pre- and post-surveys.
8. Data entry: Each year, approximately 4,000 students participate in T4C. Each fills out two surveys, therefore 8,000 surveys must be manually entered. This is a time



constraint. Additionally, there were no standards for entering missing data or illegible data from student free-response. Having students digitally enter their responses was discussed, but schools did not have the ability to provide computers for whole classrooms, and T4C is not currently able to purchase technology required for electronic data entry. **Decision:** Standardize data entry protocol, and maintain paper surveys for the time being.

### *Developing surveys*

Surveys were developed beginning with grade 5. Each question was specifically related to a workshop goal. Two questions were dedicated to goal two in order to verify that students could recognize what are instances of the subject matter and additionally what are not. In some questions, students can select all that apply, enabling for more robust evaluation of students' understanding without requiring additional questions. The pre- and post-surveys were identical, except the inclusion of one question asking students if they enjoyed the workshop on the post-survey. A summary of the questions for each goal is provided in Table 1.

***Table 1. Summary of Questions and Goals – Grade 5***

	Question 1	Question 2	Question 3	Question 4	Question 5
Goal	Students are able to define bullying	Students are able to recognize/identify bullying	Students are able to recognize the grade-specific subject matter in themselves.	Students are able to recognize/identify bullying	Students are able to demonstrate appropriate solutions to bullying

The next step to developing the evaluation plan was to ensure that WCPSS's expectations for the program aligned with what T4C was actually doing and obtain approval to implement the new evaluation methods. The primary stakeholders from NCT and WCPSS met and reviewed the program plan to ensure all parties agreed with the direction in which T4C was moving. There were a few notable outcomes of this meeting:

1. WCPSS particularly liked the idea of only having students role-play the positive ending to a scenario. They felt that would appropriately negate ethical concerns about students being exposed to topics they have not encountered before, and misperceiving these topics as glorified – particularly for the sixth grade material revolving around substance abuse.
2. WCPSS requested to approve all surveys prior to implementation.
3. WCPSS supported the workshop objectives and felt they were reasonable for the program and the age group. However, they did caution that teachers and counselors are already so inundated with paperwork and curriculum goals that they specifically did not want to increase the burden on teachers, and asked T4C keep all pre- and post-workshop activities to a minimum.
4. WCPSS supported the shorter surveys. The initial draft included a question that had been asked on previous surveys, allowing students to confidentially notate that they would like to speak with a school counselor about the subject matter. In some schools, this resulted in an overwhelming burden on the counselor since students misunderstood the question and would not truly need to meet. Therefore, this question was replaced with a statement reminding students they can speak with a counselor at any time.

5. WCPSS supported having surveys printed front to back, and having students cross out their names to maintain confidentiality. They were not concerned about potential breaches of confidentiality.
6. Overall, WCPSS supported the new program changes and evaluation methods, and approved the project to continue to implementation.

Following the approval from WCPSS, each grades' surveys were developed using the same format, and were sent for approval. Only minor content revisions were made to the sixth grade survey, so as not to give students ideas about how to abuse substances with which they are not familiar. Moderator and facilitator reports were developed and reviewed with the artists to ensure they understood each component, as well as how to notate behavior observations consistently.

## **Discussion**

### *Implementation and iterations*

The new evaluation methods were implemented at the start of the 2016-2017 school year. The changes were successful both with students and artists. Many counselors commented that they preferred the new format and some requested to make copies of the surveys to better understand their students' challenges. Generally, surveys were printed front and back, however some schools did not follow this instruction, and the decision was made to staple surveys in these instances.

Over time, this became problematic enough that the decision was made to print surveys side by side, and instruct teachers to have students fold the surveys, so as not to see their

previous responses. This too proved problematic, since some teachers assumed they should cut the surveys rather than fold, leading to the same problem of having to staple the surveys. The final modification was to print a solid line between the surveys with “FOLD” written in bold letters. Although there are still deviations from the instructions, the regularity of these occurrences has been greatly reduced.

With the program change revolving around student-performed scenes, the moderator and facilitator reports were changed to reflect whether or not student scenes were performed, and the effectiveness of either the discussion or scene.

Internally, a budget was prepared for the data entry effort along with a policy to have all surveys from a school entered within one month of completing all workshops at the school. A data entry person was hired, and a protocol for data entry was developed. Pre- and post-surveys are entered into one form in Survey Monkey, enabling a per-student analysis rather than only an aggregate by class or school. A summary of entered surveys as of the writing of this paper is provided in Table 2. Completion of data entry within one month of completing all workshops at a school is the standard to date.

***Table 2. Summary of entered surveys***

<b>Grade</b>	<b>Student</b>	<b>Moderator</b>	<b>Facilitator</b>	<b>Total</b>
<b>Fourth</b>	818	19	34	871
<b>Fifth</b>	880	24	46	950
<b>Sixth</b>	382	41	82	505
<b>Total</b>	2080	84	162	<b>2326</b>

Evaluation of collected data will begin after all surveys are entered for the 2016-2017 school year.

#### *Areas for further development*

Given that the initial phase of the T4C evaluation plan has been successful from the lens of students, T4C artists, T4C program directors, and WCPSS teachers and counselors, it is reasonable to expand the program evaluation to gather additional perspectives.

1. Teacher/counselor assessment: Teacher and counselor surveys are the next highest priority. It is important to have the perspective of classroom instructors who know their students well. Additionally, positive evaluations from teachers and counselors can help the program expand to new schools. A project to revise teacher and counselor surveys is proposed for the summer of 2017, with the intention of implementing a new evaluation design for the 2017-2018 school year.
2. Parent involvement: Although the goal of T4C is to have multiple contacts with the same students through 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup> grade, they currently function as a one-contact program. The ultimate intention is to have T4C in each school in WCPSS, so that each student experiences T4C in 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup> grade, allowing the curriculum to build. However, T4C does not currently have the capacity to support such a widespread program. Currently, T4C sees some students in sequential years, but often the same schools are not visited year after year. Furthermore, within a one year period, T4C will only have contact with students for a maximum of one hour. Given that T4C has only one contact with students, it would be beneficial to build supplemental in-class and at-home activities for students, with a particular intent to increase parental involvement. A

letter is supposed to go home with students after the workshop informing parents of the T4C workshop and providing discussion questions. However, T4C has no mechanism to know how many parents actually receive this document or engage in the discussion questions with their children. One proposed solution was to send the parent letter home before the workshop as homework. When students turn the letter back in, T4C would have the opportunity to review students' answers, providing a two-fold solution: increasing parent involvement and allowing T4C to understand more specifically the knowledge and problems of students at a particular school prior to the workshop. After the workshop, another letter would be sent home with additional discussion questions. There are concerns with this approach given the broad demographics of WCPSS, and not all parents agree with the guidance of the T4C workshop provides such as non-violent solutions to bullying, which can then hinder T4C's successes with students rather than enhance them.

3. Survey distribution standardization: At present, there is no guideline or expectation for when pre-surveys should be administered. Some are administered up to a month before the workshop, allowing ample time for students to learn about the subject matter which potentially influences post-workshop survey responses. Logistically, it is not reasonable to propose that students complete the survey immediately before T4C arrival since many schools have class changes during that time. Additionally, taking time out of the beginning of the workshop to complete surveys is not favorable since time is limited. Although there is a date field for students to fill out on both pre- and post- surveys, there has been low compliance and accuracy, making it difficult to calculate the days

between the pre- and post-survey answers. Expectations and verifications of the timeliness of survey completion should be put in place to allow for more consistent and comparable analysis.

4. Survey data collection: Although modifications were made for survey data collection methods, it would be much more efficient for students to enter their answers directly into a database. Various technology options have been explored, including iPad sets with a custom-designed survey app, or clickers to count student responses more rapidly, but the most financially feasible options would only allow for aggregate analysis. Ideally, T4C would have a survey app and classroom sets of mobile devices to enable real-time data entry.

### *Leadership Considerations*

NCT is currently in the midst of a leadership transition. Their Executive Director of eight years retired in November 2016 and in March 2017, a new Executive Director was hired. This individual is unaffiliated with the theatre – a first in the theatre’s history. With a new outside perspective comes exciting opportunity for NCT and T4C. Transitions provide openings to explore new leadership styles. One that will be particularly beneficial for NCT and T4C is transcendent leadership, as originally described by Crossan and colleagues, and reported by Koh, to revisit their organizational culture and to think more broadly about leadership than as solely a revenue strategy (Koh, 2009). This philosophy can encourage wider sharing of viewpoints and minimize groupthink. With new leadership, NCT and T4C can also encourage greater thought diversity, inclusivity of innovative approaches, and new or previously unheard opinions from those at all levels of the organization (Fernandez, 2015).

This is an important time for the continued success of T4C, since this program has not been a priority for the theatre. It is a subcomponent of an outreach project, and NCT's primary income is from mainstage productions. During this transition, it will be important for the Program Director to promote T4C as a valuable asset for the theatre and to ensure it is viewed as important, rather than as a side project.

Historically, the culture of the T4C decision-making process was collaborative and accommodative as described in the Thomas-Kilmann Conflict Mode Instrument (see Appendix G), and valued consensus over compromise (Thomas & Kilmann, 2008). Going forward, it will be critical for the role of the Program Director to balance assertion and cooperation to ensure decisions are made in a timely fashion with the best interest of T4C in mind, not just that of NCT. Some notable points that may arise are: the number of workshops per year, the importance of continuing evaluation projects, and the need to contract with experts to ensure program success.

T4C can benefit from frame shifting, which is described as changing fundamental and intrinsically agreed-upon assumptions (Mailman School, n.d.)(Ness, 2012). The program originated as a fun way to teach social skills, but T4C has become a behavioral health program on the topics of bullying, conflict resolution, and substance abuse. In past grants, T4C has not made this distinction, and still describes the program as a way to incorporate arts into schools. Highlighting behavioral health as an objective will broaden the funding available and potentially increase the engagement of expert support to improve the program.

Increasing transparency will benefit T4C. Many internal persons at NCT do not know what T4C does, let alone their budget requirements and program benefits. The evaluation



project will provide validity for T4C, both internally and externally, and help support the internal perception that T4C is a beneficial community program worth improving and continuing. Within T4C, moderators are privy to information facilitators are not, and many individuals serve in dual roles. Over time, these information gaps can become confusing and lead to tensions. Therefore, T4C can benefit from clarifying roles and role-expectations so as to alleviate these tensions.

Sustainability has become a concern for T4C. Using [sustaintool.org](https://sustaintool.org), T4C was stable in only two out of eight sustainability domains (“Program Sustainability Assessment Tool,” n.d.). Primary areas for sustainability concern are partnerships and finances. Although T4C has several community partners, these partnerships have not yet resulted in substantial increases in program activity, awareness, or expansions. T4C can benefit from developing partnerships with other community organizations and community leaders, in particular ones who can provide revenue streams for the program. T4C is grant funded for WCPSS grades 4-6, and fee for service for all other grades and institutions. Increasing activity outside of WCPSS will assist T4C in achieving financial stability. Applying for grants not designated specifically for theatre programs, but rather for children’s behavioral health can provide greater opportunity for financial sustainability and expansion as well.

T4C is quite strong in two areas: organizational capacity and program adaptation. T4C resources have been managed effectively to promote program success internally such that T4C has become integrated as an accepted and expected program at NCT. Additionally, the program benefits have been successfully communicated to external stakeholders, which has led to sustainability in organizational capacity. Combining the organizational capacity with improved

community partnerships will enable T4C to take their programming to the next level. T4C was designed to be an adaptive program since its inception. The program should be modified for different workshop durations, topics, demographics, and resources, allowing flexibility in implementation and increasing the potential for program reach. Adaptive leadership is a substantial asset for T4C since the program must remain flexible to accommodate the needs of the schools (Steffen, 2015).

## **Conclusion**

Over the past three years, T4C has developed into a program positioned to improve the lives of elementary and middle school aged children. By interacting with students via a defined curriculum yet in non-traditional academic settings, T4C allows children to share their true thoughts and feelings in an accepting and non-judgmental environment. The new program structure enables children to explore various behavior decisions and outcomes in a productive method, literally embodying positive behaviors in the workshop, a model that can be expanded out of WCPSS and applied throughout the United States.

This program reaches children at significant developmental milestones in their lives by addressing conflict resolution, bullying, and peer pressure, topics which build on each other. Although these topics are part of school curriculum, many students fall through the cracks when it comes to promoting and enforcing positive behavior patterns, and therefore do not develop the necessary skills needed to mature into responsible and well-adjusted adults. Because of the WCPSS partnership, T4C is able to reach many of these students who do not go

to schools that can afford specialized programs or whose home lives model and promote poor life-skills, such as violent solutions to conflicts.

The continued support and partnership of WCPSS coupled with revised program and evaluation programs will encourage the continued successes of T4C during their organizational changes. Continuing these programmatic improvements and advancing data collection methods, analytics, and reporting will position T4C for great growth opportunities and improved impact potential for their work with students.

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## **Appendix A**

### *Definitions*

**Bullying:** A repeated behavior meant to hurt a victim caused by someone who thinks they have more power than the victim.

**Bystander:** A person who sees unacceptable behavior and does nothing about it.

**Conflict Resolution:** A solution to a problem that is acceptable to everyone that is achieved in a respectful, reasonable, and realistic manner.

**Facilitator:** The facilitators provide work with the moderator to ensure successful workshops. They are responsible for their small group activities, and should problems arise, are instructed to take them to the moderator to handle. There are two facilitators per workshop.

**Moderator:** The moderator leads the workshop, and is the contact person for the school. They are responsible for making in-the-moment decisions and handling obstacles that may arise during the course of the workshop. The moderator also instructs whole-class activities in addition to their small group activities. There is one moderator per workshop.

**Peer pressure:** An attempt by someone of a similar age or social group to influence another with the goal of changing their behavior.

**Substance abuse:** Using illegal drugs, prescribed drugs, alcohol, or other substances too much, at the wrong age, or for purposes other than intended.

**Upstander:** A person who sees unacceptable behavior and takes specific, and safe action, either by putting themselves into the situation or getting an adult.

## **Appendix B**

### *Workshop Components – Grade 5 Sample: Bullying*

#### **Introduction:**

Introduce moderators and facilitators by first name and give the definition of bullying.

#### **Cross the line:**

Two lines are made with students standing shoulder to shoulder facing another. The following instructions are given: “We are going to pretend there is a line right down the middle of the room. I’m going to ask you some questions and if your answer to the question is yes, you are going to walk from whatever side you are on to the other side. So you cross the line if your answers is yes. If your answer is no, you are going to stay right where you are. We are only going to cross for ourselves, and these are all opinion questions so it is okay if you and your friend don’t cross together!”

The following are the cross the line questions for bullying

Cross the line if...

1. You like school
2. You like ice cream
3. You like to go swimming
4. You like to eat pizza
5. You like to eat pizza with pepperoni
6. You have ever laughed at a friend when they did something embarrassing
7. You have ever picked on a friend
8. You have ever been picked on by a friend
9. You have ever picked on someone who is not your friend
10. You have ever been picked on my someone who is not your friend
11. You have a close group of friends
12. You don’t want anyone new to join that group of friends
13. You have made friends with someone who is very different from you
14. You have ever stood up for someone who was being picked on
15. You have ever apologized to someone for picking on them

#### **Snapshots:**

Students are divided into three small groups. The following instructions are given: “I am going to give you three different words. We are going to talk about each word first, and talk about how it makes us feel. For each of these words we are going to make statue like poses showing how they make us feel, so they are going to be silent and frozen. Once we have our poses, we are going to show them to the other groups and they are going to show us theirs.”

#### **Snapshot words for bullying:**

Bullying

Embarrassed

Kindness



### Sample Bullying Scene and Processing: Lice

*Scenes are developed as templates that can be modified according to school specific issues. Currently, there are approximately five different scenes that are used for grades 4 and 5 each, and one for grade 6. Scenes are selected based on their adherence to school-specific issues within the subject area.*

#### LICE

##### Wrong way

###### DAY 1

A, B, C are on the bus. D enters and sits on the front row next to C, A & B are on the next. C asks D how D did on the science test. A begins to make fun of D, getting B to join. D reaches D's stop D leaves; A continues to ridicule D while D departs.

###### DAY 2

A, B, C are on the bus. D enters and sits on the front row next to C, A & B are on the next. C asks D how D gym was. A continues to make fun of D, also getting B to join. A thumps D's ear. A tells D to stop. A grabs D's ear and pulls it hurting D. D reaches D's stop D leaves; A continues to ridicule D while D departs.

###### DAY 3

A, B, C are on the bus. D enters and sits on the front row next to C, A & B are on the next. C asks D how chorus was. D is excited as D was just given a solo. A & B make fun of D's singing. D adjusts D's hair to which A proclaims that D itched D's head and has lice. A & B make fun of D. D says D does not have lice. C says that D does not have lice. A says that C is friends with D so C must also have lice. A & B make fun of C & D. C says that C does not have lice, D does. D reaches D's stop D leaves; A & B continue to ridicule D while D departs.

##### Processing Sample Questions (bullet points represent common questions from students):

Let's start by going through what happened in this scene (call on students to tell sequentially what happened)

##### Who has questions for A?

- Why are you a bully?
- How would you like it if someone did that to you?
- Why were you mean?
- Did you know you were being rude?
- Why didn't you stop when D told you to?

##### Who has questions for B?

- Why did you just go along with A?
- Are you afraid of A?
- Are you friends for A?

- Why didn't you stand up for D?
- Do you do everything A says?

Who has questions for C?

- Why did you turn on your friend?
- Do you think you are still friends?
- Why didn't you tell someone?
- Why didn't you stick up for D?

Who has questions for D?

- Are you okay?
- Did you tell an adult?
- Why didn't you switch seats?
- Why didn't you fight back?

Do you think we saw bullying on this scene? Give bullying definition.

Who can think of some better choices these characters could make?

- Tell an adult
- Fight back
- Tell them to stop
- Tell a bus driver
- Don't laugh along
- Don't turn on your friend

### Right Way

#### DAY 3

A, B, C are on the bus. D enters and sits on the front row next to C, A & B are on the next.

C asks D how chorus was. D is excited as D was just given a solo.

A makes fun of D's singing.

D adjusts D's hair to which A proclaims that D itched D's head and has lice.

A makes fun of D.

D says D does not have lice.

C says that D does not have lice.

A says that C is friends with D so C must also have lice.

A makes fun of C & D.

B tells A to stop.

C says that C is going to tell the Bus Driver.

The issue is defused.

#### Post Processing Questions:

Was that better this time?

What was different this time?

What could have still been improved?

Do you think you would do this in real life?

What else could they have done?

#### Breakout Group Questions: Bullying

1. Does anyone have additional thoughts or questions about the scene?
2. Does this scene look like something that you might see at school or somewhere else in real life?
3. Give definition of bullying
4. Can you share a time when you saw a bullying situation?
5. Can you always change a bully?
6. Who had the most power to change the scene?
7. Is there a good/right way and a bad/wrong way to stand up for yourself and friends?
8. What would you do if someone was bullying you or a friend?
9. Do you have an adult that you trust to go to with your problems?

Hypothetical question: for workshops under 50 minutes this is asked as a breakout group question. For workshops longer than 50 minutes, students develop scenes in their small groups showing appropriate solutions to this scenario:

You and your friends are waiting for the bus at your morning stop. Most days, Devon, a 6<sup>th</sup> grader, calls names and is mean to the 5<sup>th</sup> graders. Today, you all are deciding what you can do before Devon arrives to end the bullying.

## Appendix C

### Student surveys

Grade 4  
Pre survey

Name: \_\_\_\_\_ School: \_\_\_\_\_ Date: \_\_\_\_\_

1. Look at the answers below, and circle **all** that you think could be good ways to resolve a conflict. You may circle as many as you think are good conflict resolution actions.
  - a. Getting a teacher
  - b. Yelling at them until they agree
  - c. Taking a breath and then talking with them calmly
  - d. Rudely agreeing to what they want
  - e. Telling them calmly that they have to agree with you or else you will spread a rumor about them
  - f. Talking about how their actions made you feel and coming up with a solution that works for both of you
2. Your best friend, Sarah, tells you that she doesn't want to be friends with you anymore because she doesn't like your other friend, Rachel. Rachel talks to Sarah and explains that you all three can be friends together, and you and Sarah agree. Is this an example of good conflict resolution?
  - a. Yes
  - b. No
3. You and your classmate, Joe usually get along really well, but you disagree on what topic you want to do your group project on. Joe gets mad and yells at you. You yell back at Joe and tell him you don't want to be partners anymore. Is this good conflict resolution?
  - a. Yes
  - b. No
4. Your friend, Matt brags when he gets a better grade than your classmate Tyler. Tyler politely tells Matt that he doesn't like the way that Matt is acting. Matt laughs, says he doesn't care, and keeps bragging. Is this an example of good conflict resolution?
  - a. Yes
  - b. No
5. Look at the answers below, and circle **all** that you will actually do in real life when you are in a conflict. You may circle more than one.
  - a. Get a teacher/counselor
  - b. Talk calmly with the other person
  - c. Tell your parents
  - d. Take some time to think and come back and talk about it calmly
  - e. Yell at the other person
  - f. Nothing
  - g. Something else: \_\_\_\_\_

Please remember that if you have additional concerns about conflict resolution, or a specific issue you want to talk about, you can set up an appointment with your teacher, counselor, or school administrators.

Grade 4

Post

Date:

Time:

Group Leader:

1. Did you enjoy the activity today?
  - a. A lot
  - b. Some
  - c. A little
2. Look at the answers below, and circle **all** that you think could be good ways to resolve a conflict. You may circle as many as you think are good conflict resolution actions.
  - a. Getting a teacher
  - b. Yelling at them until they agree
  - c. Taking a breath and then talking with them calmly
  - d. Rudely agreeing to what they want
  - e. Telling them calmly that they have to agree with you or else you will spread a rumor about them
  - f. Talking about how their actions made you feel and coming up with a solution that works for both of you
3. Your best friend, Sarah, tells you that she doesn't want to be friends with you anymore because she doesn't like your other friend, Rachel. Rachel talks to Sarah and explains that you all three can be friends together, and you and Sarah agree. Is this an example of good conflict resolution?
  - a. Yes
  - b. No
4. You and your classmate, Joe usually get along really well, but you disagree on what topic you want to do your group project on. Joe gets mad and yells at you. You yell back at Joe and tell him you don't want to be partners anymore. Is this good conflict resolution?
  - a. Yes
  - b. No
5. Your friend, Matt brags when he gets a better grade than your classmate Tyler. Tyler politely tells Matt that he doesn't like the way that Matt is acting. Matt laughs, says he doesn't care, and keeps bragging. Is this an example of good conflict resolution?
  - a. Yes
  - b. No
6. Look at the answers below, and circle **all** that you will actually do in real life when you are in a conflict. You may circle more than one.
  - a. Get a teacher/counselor
  - b. Talk calmly with the other person
  - c. Tell your parents
  - d. Take some time to think and come back and talk about it calmly
  - e. Yell at the other person
  - f. Nothing
  - g. Something else: \_\_\_\_\_

Please remember that if you have additional concerns about conflict resolution, or a specific issue you want to talk about, you can set up an appointment with your teacher, counselor, or school administrators.

Grade 5

Pre

Name:

School:

Date:

1. Look at the answers below, and circle **all** that you think could be a sign of bullying. You may circle as many as you think are signs of bullying.
  - a. When someone is teased once
  - b. When there is a power balance problem
  - c. When someone doesn't feel comfortable going to school because of how they are treated by another student
  - d. When two friends get in an argument
  - e. When someone gets teased or picked on often
  - f. When someone doesn't want to go to school because they didn't finish their homework
2. Your best friend tells you that she is afraid to come to school because almost every day on the bus George teases her and threatens to hurt her if she tells. Do you think she is being bullied by George?
  - a. Yes
  - b. No
3. You have a close group of friends. There is someone you don't like that wants to join your group of friends, so to make sure they don't try, you pick on them and tell your friends mean rumors about them. Do you think you are being a bully?
  - a. Yes
  - b. No
4. Matt is walking home from school, and sees someone he doesn't know trip and fall. Matt laughs at that person, and that person hears him laugh. Is this bullying?
  - a. Yes
  - b. No
5. Look at the answers below, and circle **all** that you will actually do in real life when you see bullying. You may circle more than one.
  - a. Get a teacher/counselor
  - b. Tell a friend
  - c. Tell your parents
  - d. Stand up to the bully non-violently
  - e. Stand up to the bully violently
  - f. Nothing
  - g. Something else: \_\_\_\_\_

Please remember that if you have additional concerns about bullying, or a specific issue you want to talk about, you can set up an appointment with your teacher, counselor, or school administrators.

Grade 5

Post

Date:

Time:

Group Leader:

1. Did you enjoy the activity today?
  - a. A lot
  - b. Some
  - c. A little
2. Look at the answers below, and circle **all** that you think could be a sign of bullying. You may circle as many as you think are signs of bullying.
  - a. When someone is teased once
  - b. When there is a power balance problem
  - c. When someone doesn't feel comfortable going to school because of how they are treated by another student
  - d. When two friends get in an argument
  - e. When someone gets teased or picked on often
  - f. When someone doesn't want to go to school because they didn't finish their homework
3. Your best friend tells you that she is afraid to come to school because almost every day on the bus George teases her and threatens to hurt her if she tells. Do you think she is being bullied by George?
  - a. Yes
  - b. No
4. You have a close group of friends. There is someone you don't like that wants to join your group of friends, so to make sure they don't try, you pick on them and tell your friends mean rumors about them. Do you think you are being a bully?
  - a. Yes
  - b. No
5. Matt is walking home from school, and sees someone he doesn't know trip and fall. Matt laughs at that person, and that person hears him laugh. Is this bullying?
  - a. Yes
  - b. No
6. Look at the answers below, and circle **all** that you will actually do in real life when you see bullying. You may circle more than one.
  - a. Get a teacher/counselor
  - b. Tell a friend
  - c. Tell your parents
  - d. Stand up to the bully non-violently
  - e. Stand up to the bully violently
  - f. Nothing
  - g. Something else: \_\_\_\_\_

Please remember that if you have additional concerns about bullying, or a specific issue you want to talk about, you can set up an appointment with your teacher, counselor, or school administrators.

Grade 6

Pre

Name:

School:

Date:

1. Look at the answers below, and circle **all** that you think could be examples of substance abuse. You may circle as many as you think are examples of substance abuse.
  - a. Eating a lot of candy
  - b. Drinking underage
  - c. Taking medication as directed for a cold
  - d. Taking medication that is not prescribed for you
  - e. An adult has a glass of wine with dinner
  - f. Inhaling candy or glue
2. Your classmate brings an e-cigarette to school and tries to get you to try it. You say no, but your classmate tries it anyway. Is your classmate engaging in substance abuse?
  - a. Yes
  - b. No
3. You are on the bus and have some candy. You crush it up and snort it. Is this substance abuse?
  - a. Yes
  - b. No
4. You are with an adult and you accidentally pick up their drink instead of yours and you realize that it is alcohol. You quickly put it down and tell the adult what happened. Is this substance abuse?
  - a. Yes
  - b. No
5. Look at the answers below, and circle **all** that you will actually do in real life if you see substance abuse at school. You may circle more than one.
  - a. Get a teacher/counselor
  - b. Try to talk your friend out of it
  - c. Tell your parents
  - d. Leave the situation
  - e. Try it
  - f. Nothing
  - g. Something else: \_\_\_\_\_

Please remember that if you have additional concerns about substance abuse, or a specific issue you want to talk about, you can set up an appointment with your teacher, counselor, or school administrators.



Grade 6

Post

Date:

Time:

Group Leader:

1. Did you enjoy the activity today?
  - a. A lot
  - b. Some
  - c. A little
2. Look at the answers below, and circle **all** that you think could be examples of substance abuse. You may circle as many as you think are examples of substance abuse.
  - a. Eating a lot of candy
  - b. Drinking underage
  - c. Taking medication as directed for a cold
  - d. Taking medication that is not prescribed for you
  - e. An adult has a glass of wine with dinner
  - f. Inhaling candy or glue
3. Your classmate brings an e-cigarette to school and tries to get you to try it. You say no, but your classmate tries it anyway. Is your classmate engaging in substance abuse?
  - a. Yes
  - b. No
4. You are on the bus and have some candy. You crush it up and snort it. Is this substance abuse?
  - a. Yes
  - b. No
5. You are with an adult and you accidentally pick up their drink instead of yours and you realize that it is alcohol. You quickly put it down and tell the adult what happened. Is this substance abuse?
  - a. Yes
  - b. No
6. Look at the answers below, and circle **all** that you will actually do in real life if you see substance abuse at school. You may circle more than one.
  - a. Get a teacher/counselor
  - b. Try to talk your friend out of it
  - c. Tell your parents
  - d. Leave the situation
  - e. Try it
  - f. Nothing
  - g. Something else: \_\_\_\_\_

Please remember that if you have additional concerns about substance abuse, or a specific issue you want to talk about, you can set up an appointment with your teacher, counselor, or school administrators.

### Facilitator Artist Report – Grade 4

School Name:

Date:

Time:

Artist Name and Group Number:

Did you give the definition of conflict resolution in your small group? Yes No

Check which of the following questions you asked in your small group discussion. For any you do NOT check, mark with the following options:

- Ran out of time
- Concern about appropriateness for this group
- Students did not want to talk/were very quiet
- Something else (explain)

- ☐ Do you have any additional thoughts about the scene?
- ☐ Is this something you might see in real life (at school, elsewhere)?
- ☐ Is it possible to never get angry?
- ☐ What are some consequences that might happen if you lose your temper?
- ☐ Do you have a trusted adult you can talk to?

On a scale of 0-4, rate how much you think the students in your small group only learned about conflict resolution during the small group discussion, with 0 being no knowledge gained, and 4 being most knowledge gained.

None 0 – 1 – 2 – 3 – 4 Most

Did you ask the hypothetical question? Yes No

If yes, on a scale of 0-4, rate the students' understanding of the material based on their answers to the hypothetical question only, with 0 being no knowledge gained, and 4 being most knowledge gained.

None 0 – 1 – 2 – 3 – 4 Most

Did you create and perform a student scene? Yes No

If yes, on a scale of 0-4, rate how much you think the students in your small group only learned about conflict resolution during the student scene performance, with 0 being no knowledge gained, and 4 being most knowledge gained.

None 0 – 1 – 2 – 3 – 4 Most

Any comments or thoughts about why this workshop was or was not successful:

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## Appendix D Moderator and Facilitator Reports

# **Moderator Artist Report – Grade 4**

School Name:	Total Number of Students:	Check at which points you gave the definition of conflict resolution?
Date:	Number Caucasian:	<input type="radio"/> Intro
Artist Name and Group Number:	Number African American	<input type="radio"/> Processing
	Number Hispanic:	<input type="radio"/> Small Group
	Number Other:	<input type="radio"/> Other: _____

Check which of the following questions you asked in your small group discussion. For any you do NOT check, mark with the following options:

- |  |   |
|--|---|
| a. Ran out of time                               | <input type="radio"/> Do you have any additional thoughts about the scene?                  |
| b. Concern about appropriateness for this group  | <input type="radio"/> Is this something you might see in real life (at school, elsewhere)?  |
| c. Students did not want to talk/were very quiet | <input type="radio"/> Is it possible to never get angry?                                    |
| d. Something else (explain)                      | <input type="radio"/> What are some consequences that might happen if you lose your temper? |
|  | <input type="radio"/> Do you have a trusted adult you can talk to?                          |

On a scale of 0-4, rate how much you think the students in your small group only learned about conflict resolution during the small group discussion, with 0 being no knowledge gained, and 4 being most knowledge gained.

None    0 – 1 – 2 – 3 – 4    Most

Did you ask the hypothetical question?    Yes    No

If yes, on a scale of 0-4, rate the students' understanding of the material based on their answers to the hypothetical question only, with 0 being no knowledge gained, and 4 being most knowledge gained.

None    0 – 1 – 2 – 3 – 4    Most

Did you create and perform a student scene?    Yes    No

If yes, rate the perceived learning and success of each facilitator and their group based off of small group scene performance only. On a scale of 0-4, rate how much you think the students learned about conflict resolution, with 0 being no knowledge gained, and 4 being most knowledge gained. If delivering a score of 2 or below, use the following designations for reason:

- |  |  |
|--|--|
| a. Not enough time                                   | e. Students not talkative                |
| b. Logistic obstacles on the school's end            | f. Inappropriate behavior by students    |
| c. Logistic obstacles on TA/C's end                  | g. Inappropriate behavior by facilitator |
| d. Not communicating appropriately for the age level | h. Other (explain)                       |

Group 1 Artist:	Group 2 Artist:	Group 3 Artist:
Amount Learned: None    0 – 1 – 2 – 3 – 4    Most	Amount Learned: None    0 – 1 – 2 – 3 – 4    Most	Amount Learned: None    0 – 1 – 2 – 3 – 4    Most
Reason: a. b. c. d. e. f. g. h. _____	Reason: a. b. c. d. e. f. g. h. _____	Reason: a. b. c. d. e. f. g. h. _____

Any comments or thoughts about why this workshop was or was not successful: \_\_\_\_\_

### **Facilitator Artist Report – Grade 5**

School Name:

Date: \_\_\_\_\_ Time: \_\_\_\_\_

Artist Name and Group Number:

Did you give the definition of bullying in your small group?      Yes      No

Check which of the following questions you asked in your small group discussion. For any you do NOT check, mark with the following options:

- a. Ran out of time
- b. Concern about appropriateness for this group
- c. Students did not want to talk/were very quiet
- d. Something else (explain)

- ☐ Do you have any additional thoughts about the scene? \_\_\_\_\_
- ☐ Is this something you might see in real life? \_\_\_\_\_
- ☐ Who has the most power to change the scene? \_\_\_\_\_
- ☐ Is there a good way and a bad way to stand up to a bully? \_\_\_\_\_
- ☐ Do you have a trusted adult you can talk to? \_\_\_\_\_

On a scale of 0-4, rate how much you think the students in your small group only learned about bullying and solutions during the **small group discussion**, with 0 being no knowledge gained, and 4 being most knowledge gained.

None    0 – 1 – 2 – 3 – 4    Most

Did you ask the **hypothetical question**?      Yes      No

If yes, on a scale of 0-4, rate the students' understanding of the material based on their answers to the **hypothetical question only**, with 0 being no knowledge gained, and 4 being most knowledge gained.

None    0 – 1 – 2 – 3 – 4    Most

Did you create and perform a **student scene**?      Yes      No

On a scale of 0-4, rate how much you think the students in your small group only learned about bullying and solutions during the **student scene performance**, with 0 being no knowledge gained, and 4 being most knowledge gained.

None    0 – 1 – 2 – 3 – 4    Most

Any comments or thoughts about why this workshop was or was not successful:

## Moderator Artist Report – Grade 5

School Name: \_\_\_\_\_  
 Date: \_\_\_\_\_ Time: \_\_\_\_\_  
 Artist Name and Group Number: \_\_\_\_\_

Total Number of Students: \_\_\_\_\_  
 Number Caucasian: \_\_\_\_\_  
 Number African American: \_\_\_\_\_  
 Number Hispanic: \_\_\_\_\_  
 Number Other: \_\_\_\_\_

Check at which points you gave the definition of bullying?

- ☐ Intro
- ☐ Processing
- ☐ Small Group
- ☐ Other: \_\_\_\_\_

Check which of the following questions you asked in your small group discussion. For any you do NOT check, mark with the following options:

- e. Ran out of time
- f. Concern about appropriateness for this group
- g. Students did not want to talk/were very quiet
- h. Something else (explain)

- ☐ Do you have any additional thoughts about the scene? \_\_\_\_\_
- ☐ Is this something you might see in real life? \_\_\_\_\_
- ☐ Who has the most power to change the scene? \_\_\_\_\_
- ☐ Is there a good way and a bad way to stand up to a bully? \_\_\_\_\_
- ☐ Do you have a trusted adult you can talk to? \_\_\_\_\_

On a scale of 0-4, rate how much you think the students in your small group only learned about bullying and solutions during the small group discussion, with 0 being no knowledge gained, and 4 being most knowledge gained. None 0 – 1 – 2 – 3 – 4 Most

Did you ask the hypothetical question? Yes No

If yes, on a scale of 0-4, rate the students' understanding of the material based on their answers to the hypothetical question only, with 0 being no knowledge gained, and 4 being most knowledge gained. None 0 – 1 – 2 – 3 – 4 Most

Did you create and perform a student scene? Yes No

If yes, rate the perceived learning and success of each facilitator and their group based off of small group scene performance only. On a scale of 0-4, rate how much you think the students learned about bullying and solutions, with 0 being no knowledge gained, and 4 being most knowledge gained. If delivering a score of 2 or below, use the following designations for reason:

- a. Not enough time
- b. Logistic obstacles on the school's end
- c. Logistic obstacles on TAC's end
- d. Not communicating appropriately for the age level

- e. Students not talkative
- f. Inappropriate behavior by students
- g. Inappropriate behavior by facilitator
- h. Other (explain)

Group 1 Artist:  
 Amount Learned: None 0 – 1 – 2 – 3 – 4 Most  
 Reason: a. b. c. d. e. f. g. h. \_\_\_\_\_

Group 2 Artist:  
 Amount Learned: None 0 – 1 – 2 – 3 – 4 Most  
 Reason: a. b. c. d. e. f. g. h. \_\_\_\_\_

Group 3 Artist:  
 Amount Learned: None 0 – 1 – 2 – 3 – 4 Most  
 Reason: a. b. c. d. e. f. g. h. \_\_\_\_\_

Any comments or thoughts about why this workshop was or was not successful: \_\_\_\_\_

### Facilitator Artist Report – Grade 6

School Name:

Date: \_\_\_\_\_ Time: \_\_\_\_\_

Artist Name and Group Number:

Did you give the definition of substance abuse in your small group? Yes No

Check which of the following questions you asked in your small group discussion. For any you do NOT check, mark with the following options:

- a. Ran out of time
- b. Concern about appropriateness for this group
- c. Students did not want to talk/were very quiet
- d. Something else (explain)

☐ Do you have any additional thoughts about the scene?

☐ Is this something you might see in real life (at school, elsewhere)?

☐ Are you responsible for the decisions of others?

☐ Is it difficult to say no to your friends?

☐ Do you have a trusted adult you can talk to?

On a scale of 0-4, rate how much you think the students in your small group only learned about substance abuse and prevention during the small group discussion, with 0 being no knowledge gained, and 4 being most knowledge gained.

None 0 – 1 – 2 – 3 – 4 Most

Did you ask the hypothetical question? Yes No

If yes, on a scale of 0-4, rate the students' understanding of the material based on their answers to the hypothetical question only, with 0 being no knowledge gained, and 4 being most knowledge gained.

None 0 – 1 – 2 – 3 – 4 Most

Did you create and perform a student scene? Yes No

On a scale of 0-4, rate how much you think the students in your small group only learned about substance abuse and prevention during the student scene performance, with 0 being no knowledge gained, and 4 being most knowledge gained.

None 0 – 1 – 2 – 3 – 4 Most

Any comments or thoughts about why this workshop was or was not successful:



## Moderator Artist Report – Grade 6

School Name:

Date:

Time:

Artist Name and Group Number:

Total Number of Students:

Check at which points you gave the definition of substance use?

Number Caucasian:

☐ Intro

Number African American

☐ Processing

Number Hispanic:

☐ Small Group

Number Other:

☐ Other: \_\_\_\_\_

Check which of the following questions you asked in your small group discussion. For any you do NOT check, mark with the following options:

- e. Ran out of time
- f. Concern about appropriateness for this group
- g. Students did not want to talk/were very quiet
- h. Something else (explain)

- ☐ Do you have any additional thoughts about the scene?
- ☐ Is this something you might see in real life (at school, elsewhere)?
- ☐ Are you responsible for the decisions of others?
- ☐ Is it difficult to say no to your friends?
- ☐ Do you have a trusted adult you can talk to?

On a scale of 0-4, rate how much you think the students in your small group only learned about substance use and prevention during the **small group discussion**, with 0 being no knowledge gained, and 4 being most knowledge gained.      None   0 – 1 – 2 – 3 – 4    Most

Did you ask the **hypothetical question**?    Yes    No

If yes, on a scale of 0-4, rate the students' understanding of the material based on their answers to the **hypothetical question only**, with 0 being no knowledge gained, and 4 being most knowledge gained.      None   0 – 1 – 2 – 3 – 4    Most

Did you create and perform a **student scene**?    Yes    No

If yes, rate the perceived learning and success of each facilitator and their group based off of **small group scene performance only**. On a scale of 0-4, rate how much you think the students learned about substance use and prevention, with 0 being no knowledge gained, and 4 being most knowledge gained. If delivering a score of 2 or below, use the following designations for reason:

- a. Not enough time
- b. Logistic obstacles on the school's end
- c. Logistic obstacles on T4C's end
- d. Not communicating appropriately for the age level

- e. Students not talkative
- f. Inappropriate behavior by students
- g. Inappropriate behavior by facilitator
- h. Other (explain)

Group 1 Artist:

Amount Learned: None   0 – 1 – 2 – 3 – 4    Most

Reason: a. b. c. d. e. f. g. h. \_\_\_\_\_

Group 2 Artist:

Amount Learned: None   0 – 1 – 2 – 3 – 4    Most

Reason: a. b. c. d. e. f. g. h. \_\_\_\_\_

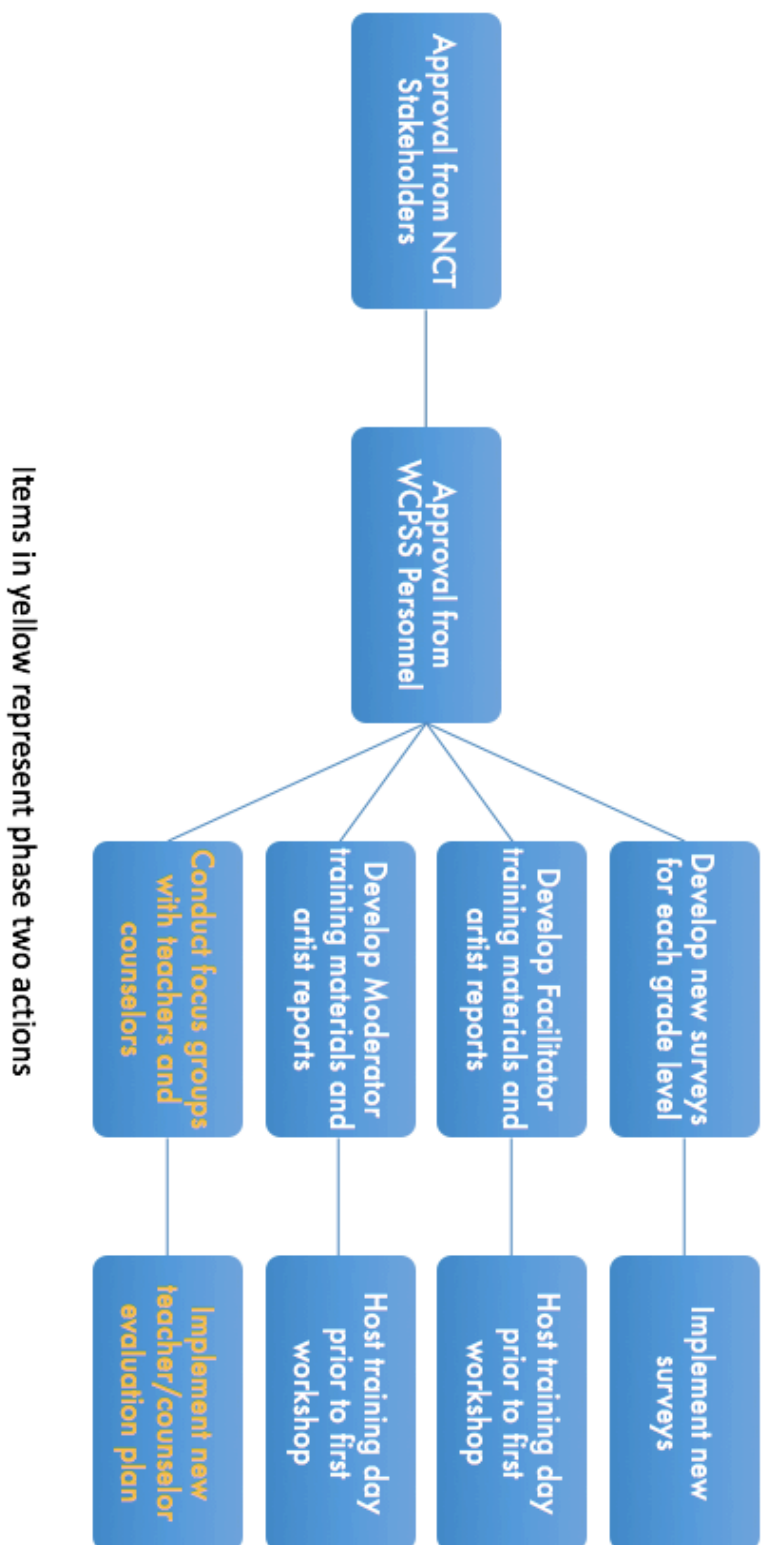
Group 3 Artist:

Amount Learned: None   0 – 1 – 2 – 3 – 4    Most

Reason: a. b. c. d. e. f. g. h. \_\_\_\_\_

Any comments or thoughts about why this workshop was or was not successful: \_\_\_\_\_

**Appendix E**  
*Workflow Diagram*





## Appendix F

### *Thomas-Kilmann Conflict Mode Instrument*

